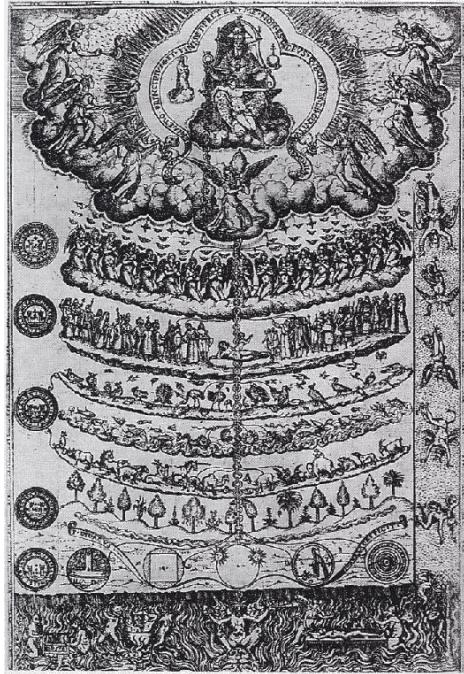


The Three Kinds of Music



for Violin, Violoncello, and Piano
(edition for electronic music readers)

Violin



The Three Kinds of Music for Violin, Violoncello, and Piano

February 21–June 5, 2010

Duration: 20 minutes

I wrote The Great American Piano Trio in 1983 that was premiered at my senior recital at UNT (then NTSU) in Denton, Texas in 1984. I had hoped that my uncle, a cellist teaching at Vanderbilt, would take it up, but this did not happen, and as there was no further interest in this piece I scrapped it. However there was some very good material in the work, especially in the last movement, and I further developed this for jazz band in 1990 as the "Allegro boogerini" movement of the Popular Music of Planet X. (This piece has since been entirely re-written for concert band, without the boogerini.)

In the last few years I have started associations with local musicians and performances are now possible for chamber works. I returned to writing a piano trio in February 2010, with a new first movement. Then I took the Allegro boogerini and recast it, condensed from the jazz band version, back into piano trio format, amended and improved, as the final movement, "Devil Music". Given this evocative title, the first movement turned into "Human Music", which gave me the great challenge of the middle movement, which had then to be "Angel Music". (You may notice that my angels tend to be despondent, while the demons have a good time.) This parallels Boethius with his *musica mundana*, *musica humana*, and *musica instrumentalis*.

"*Pidooma*", from the tempo marking of the first movement, is an engineering term denoting the origin of many useful concepts.

This work is dedicated to my close friends and superb musicians, violinist Eric Pritchard and cellist Bonnie Thron, along with cellist Stephanie Vial and pianist Vincent van Gelder, who with Eric performed the premiere on February 22, 2011 at Duke University. Eric edited the violin part.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Parts are in two versions; letter-size, for either paper or electronic music readers, and a special edition only for electronic music readers.

Bill Robinson

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billrobinsonmusic.com

Violin part for
electronic music readers

The Three Kinds of Music

I. Human Music

Violin ed. by Eric Pritchard

[7:30]

Bill Robinson

Allegro pidooma (♩ = 76)

Musical score for the first page of 'The Three Kinds of Music'. The score consists of three staves: Violin, Cello, and Piano. The Violin and Cello staves are in 8/8 time, while the Piano staff is in 3/8 time. The tempo is Allegro pidooma (♩ = 76). The score includes dynamic markings such as ff (fortissimo) and ff (fortissimo). The piano part features various note patterns, including eighth-note chords and sixteenth-note runs. Measure numbers 1 through 7 are present above the staves.

Musical score for measures 8 through 14 of 'The Three Kinds of Music'. The Violin and Cello staves remain in 8/8 time, while the Piano staff switches to 6/8 time. The tempo is Allegro pidooma (♩ = 76). The score includes dynamic markings such as ff (fortissimo), ff (fortissimo), mf (mezzo-forte), and p (pianissimo). The piano part continues with complex sixteenth-note patterns. Measure numbers 8 through 14 are present above the staves.

Musical score for measures 15 through 21 of 'The Three Kinds of Music'. The Violin and Cello staves remain in 8/8 time, while the Piano staff switches back to 3/8 time. The tempo is Allegro pidooma (♩ = 76). The score includes dynamic markings such as ff (fortissimo), ff (fortissimo), mf (mezzo-forte), and p (pianissimo). The piano part continues with sixteenth-note patterns. Measure numbers 15 through 21 are present above the staves.

Musical score for measures 20 through 26 of 'The Three Kinds of Music'. The Violin and Cello staves remain in 8/8 time, while the Piano staff switches back to 3/8 time. The tempo is Allegro pidooma (♩ = 76). The score includes dynamic markings such as ff (fortissimo), ff (fortissimo), ff (fortissimo), ff (fortissimo), and ff (fortissimo). The piano part continues with sixteenth-note patterns. Measure numbers 20 through 26 are present above the staves.

Human Music

A Little Slower (♩ = 60)

26

33

40

(♩ = 76)
Allegro pidooma

46

ff

Human Music

3

51

56

60

68

Human Music

4
78

2

83

90

88

99

g

108

p cresc. --- (mp) --- (mf) --- *f*

p cresc. --- (mp) --- (mf) --- *f*

p cresc. --- (mp) --- (mf) --- *f*

115

ff > *mp* >

ff > *mp* >

ff *mp* *p* *ff*

124

p

132

9

9

9

6
139

Human Music

f

ff

f

ff

8th

144

2

3

2

150

3

3

153

1

1

1

rit. V Mower Slower ($\text{♩} = 44$)

159

164

169

173

Human Music

8

177

accel.

pp

f

8vb

182 Allegro pidooma ($\text{d} = 76$)

182

ff

ff

ff

legato

ff

186

190

195

198

201

205

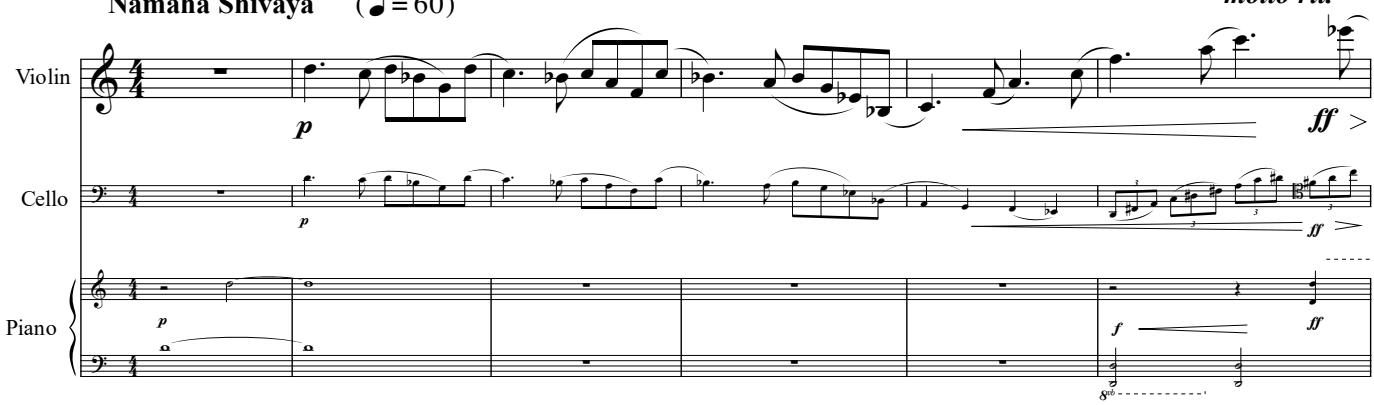
Mower Slower (♩ = 44)

2. Angel Music

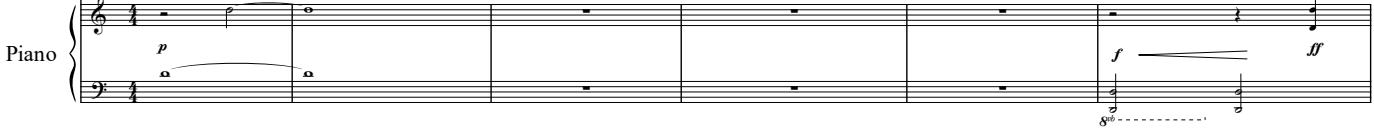
[6:30]

Namaha Shivaya (♩ = 60)

molto rit.

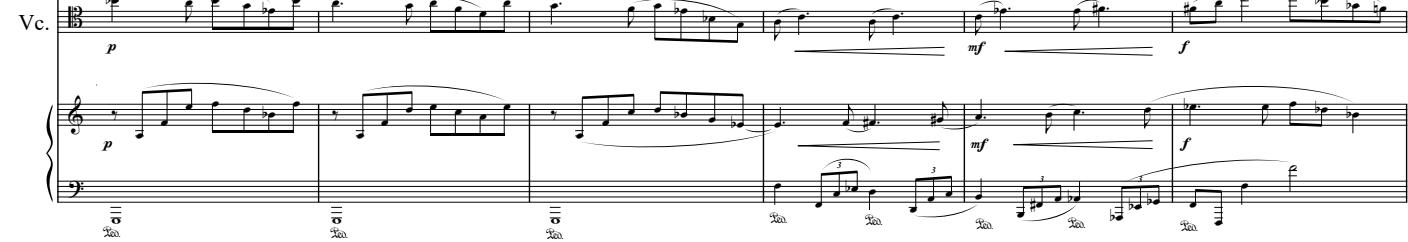
Violin 

Cello 

Piano 

a tempo

Vln. 

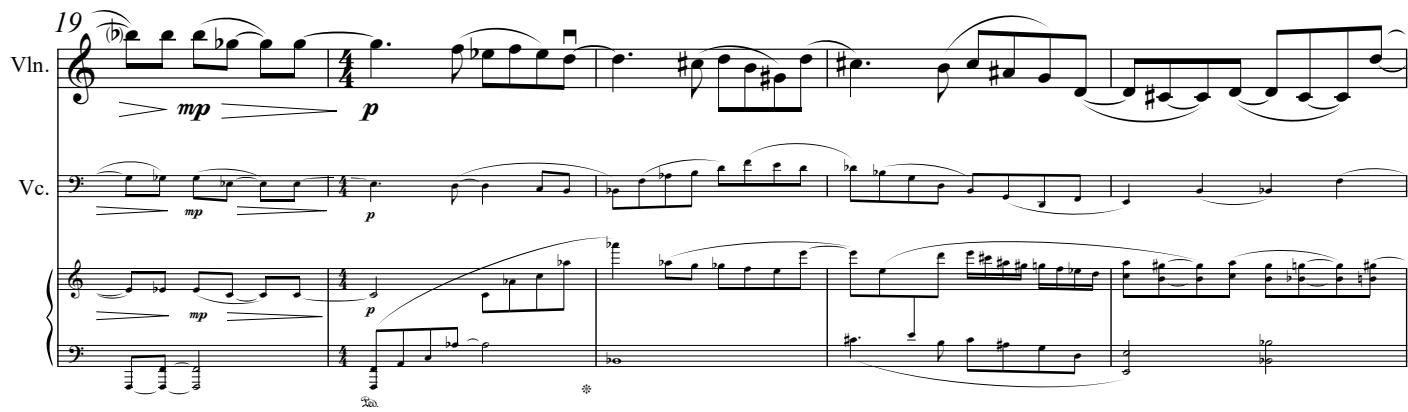
Vc. 

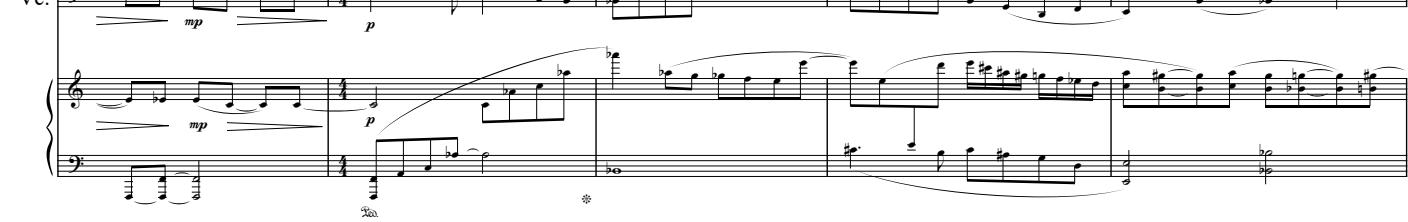
Piano 

Vln. 

Vc. 

Piano 

Vln. 

Vc. 

Piano 

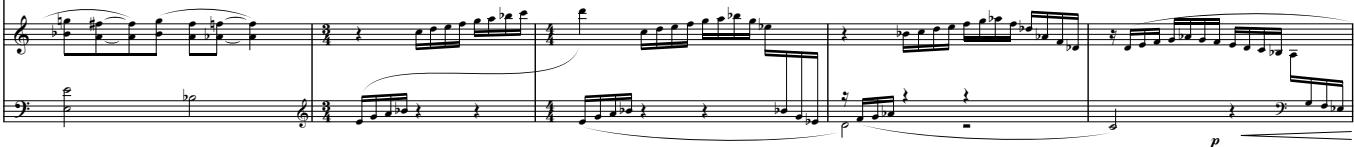
Angel Music

11

24

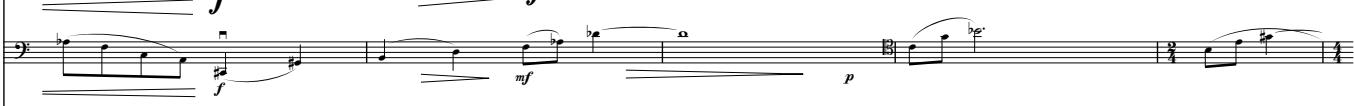
Vln. 

Vc. 

Piano 

29

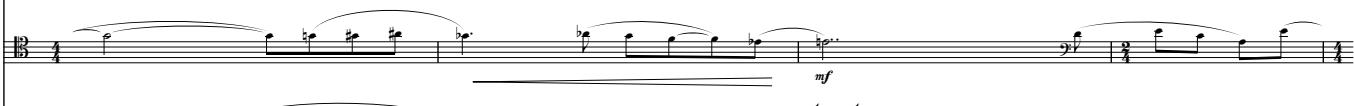
Vln. 

Vc. 

Piano 

34

Vln. 

Vc. 

Piano 

38

Vln. 

Vc. 

Piano 

Angel Music

12

42

Vln. *ff* *pp*

Vc. *ff* *pp*

{ Vln. *ff* *pp*

Vc. *pp*

8vb - - - - -

V

47

Vln.

Vc.

V

52

Vln.

Vc.

{ Vln. *p* *pp*

Vc. *pp*

8vb - - - - -

V

60

cresc. *p. a.p.*

p

8vb - - - - -

V

65

Vc.

(*mp*)

mf

8vb - - - - -

V

67

Vln. *f*
Vc. *f*

{
 Vln. *ff*
 Vc. *ff*
 Pianissimo dynamic markings: $\text{8th} \text{ } \text{200}$, $\text{8th} \text{ } \text{200}$, $\text{8th} \text{ } \text{200}$

70

Vln. *ff*
Vc. *ff*

Vln. *pp*
Vc. *pp*

74

Vln. *legato*
 $\text{8th} \text{ } \text{200}$

78

Vln.
Vc.

Vln. *cresc. p. a. p.*
Vc. *mp*

81

Vln. *mf*
Vc. *mf*

Vln. *f*
Vc. *f*

Angel Music

14

Vln. *ff* *p*

Vc. *f* *p*

ff *p* *tenuto*

molto rit. *a tempo*

Vln. *ff* > *p*

Vc. *ff* > *p* *p* *ff* >

pp

rit. *a tempo*

Vln.

Vc.

84

93

97

III. DEVIL MUSIC

[6']

15

Allegro boogerini (♩.=136)

Violin 

Vln. 

Vln. 

Vln. 

Devil Music

16

18

Vln.

Vc.

21

Vln.

Vc.

25

Vln.

Vc.

28

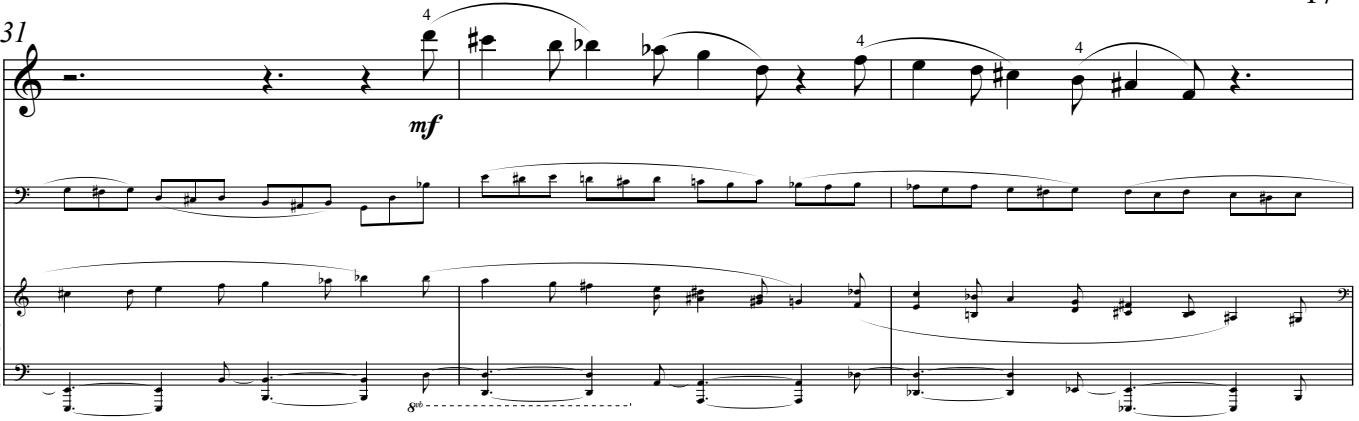
Vln.

Vc.

Devil Music

17

31

Vln. 

Vc. 

34

Vln. 

Vc. 

38

Vln. 

Vc. 

42

Vln. 

Vc. 

Devil Music

18

46

Vln. 
Vc. 

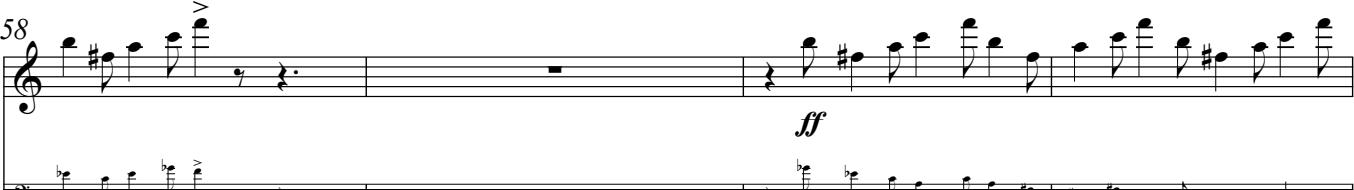
50

Vln. 
Vc. 

54

Vln. 
Vc. 

58

Vln. 
Vc. 

62 **Piu boogerini**
 Vln. (♩.= 150) ff
 Vc.

66
 Vln.
 Vc.
 8th

69
 Vln.
 Vc.
 8th

71 **Meno boogerini** (♩.= 90)
 ff > pp
 dolce
 pp

Devil Music

20

75 *dolce*

79

Vln. *dolce* *mf* | *p*

Vc. *pp* *mf* | *p*

mf | *p*

solo *mf* | *p*

mf | *p*

82 *accel. p. a p.*

Vln.

Vc.

(♩ = 120)

(♩ = 105)

85 *mf* | *f*

Vln.

Vc. *mf* | *f*

mf

solo

88 (♩.= 110)

Vln. (♩.= 120)

Vc.

Allegro boogerini (♩.= 136)

91

Vln. (mp)

95

Vln. (ff)

100

Devil Music

106

III

115

Vln. *ff*

Vc. *ff*

118

Vln.

Vc.

Devil Music

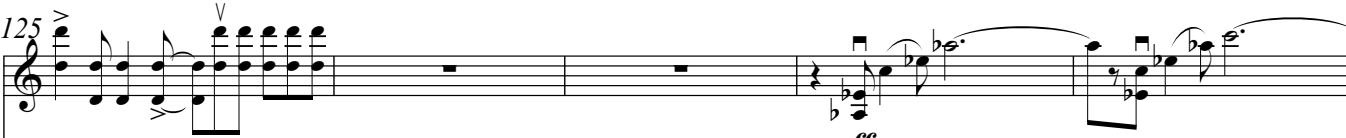
23

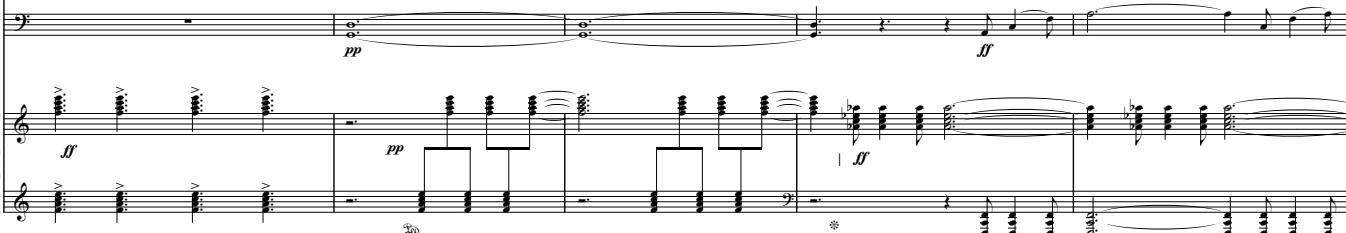
121

Vln. 

Vc. 

125

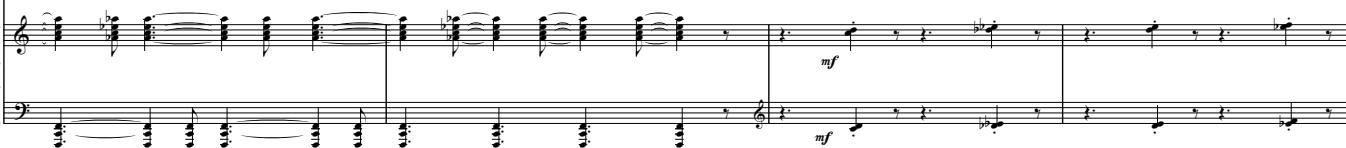
Vln. 

Vc. 

130

Vln. 

Vc. 



134

Vc. 



Devil Music

24

138

Vln. *ff*

Vc.

Violin (Vln.) and Cello (Vc.) parts. The Violin part starts with a rest followed by eighth-note pairs. The Cello part consists of sustained notes with sixteenth-note patterns underneath.

142

Vln.

Vc.

Violin (Vln.) and Cello (Vc.) parts. The Violin part has eighth-note pairs. The Cello part has sustained notes with sixteenth-note patterns underneath.

146

Vln.

Vc.

Violin (Vln.) and Cello (Vc.) parts. The Violin part has eighth-note pairs. The Cello part has sustained notes with sixteenth-note patterns underneath.

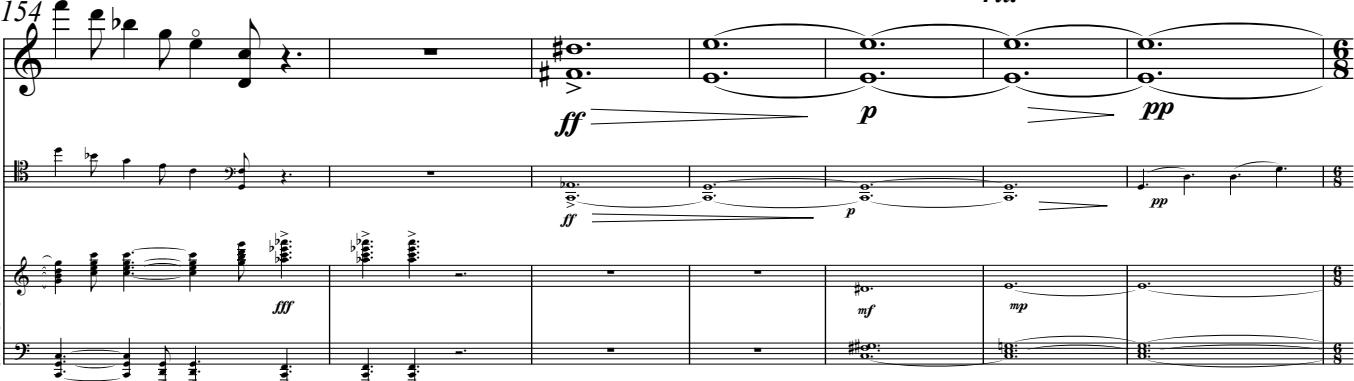
150

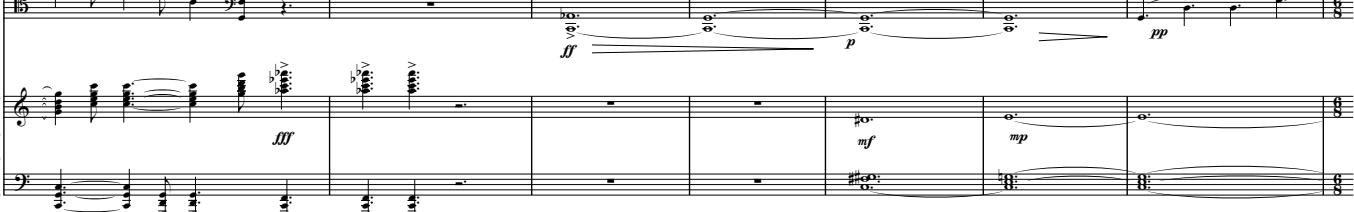
Vln.

Vc.

Violin (Vln.) and Cello (Vc.) parts. The Violin part has eighth-note pairs. The Cello part has sustained notes with sixteenth-note patterns underneath.

154 *rit.* -----

Vln. 

Vc. 

161 Adagio

Vln. 

Vc. 

168 *Piu boogerini* (♩ = 150)

Vln. 

Vc. 

173

Vln. 

Vc. 

Devil Music

26 (d. = d.)

177 Vln. 

Vc. *non stacc.* *ff*

183 Vln. 

Vc. *mm*

188 Vln. 

Vc. *pp* *ff*

192 Vln. 

Vc. *ff* *ff*